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in francs (frs. 10,000). It is planned to exempt fellows from the payment of fees in the French universities.

As for assignment to a particular institution, the recently issued circular says: "The candidate may designate his choice, but the Advisory Board strongly recommends the desirability of a period of residence in a provincial university, except under special circumstances." Students are ordinarily assigned to such an institution for a preliminary course in the languages, and, frequently, for the first year of study as well. A second year of work will normally be carried on in Paris.

The American branch of the *Office National des Universités et Ecoles Françaises* and the American University Union in Paris are in active cooperation with the fellowship organization.

For the student who is virtually beginning graduate work here in Romance languages, there is presumably need of certain foundation courses; these he will find, as well as courses of a more special character. At Montpellier, for example, there is work in general phonetics, the methods of instrumental phonetics, general Romance morphology, and old Spanish, Italian, Provençal, and French texts studied in separate courses. The average course is one hour weekly. In addition there are studies of specific periods or single authors in modern literature, and of modern Spanish and Italian.

Contacts with French people come more or less naturally. There is no particular mechanism devised for facilitating such contacts, but the student finds such opportunities as may offer in daily life or in courses in which there is a certain proportion of French students. The University has a very large enrolment of foreign students, particularly in such courses as those mentioned. In the professional schools there appear to be fewer foreigners, and freer intercourse with French students may thus be facilitated.

JOHN E. POWELL

THREE TEXTUAL COMMENTS

I

A NOTE ON LE GENDRE DE M. POIRIER

Editor MODERN LANGUAGE JOURNAL:

At the end of Augier's popular play there is a jest which, properly understood, adds its mite to the characterization as well as to the fun of the comedy. Gaston is about to start for a duel when a note of apology arrives from his antagonist, the Viscount of Pontgrimaud. The viscount is an upstart whose grandfather's name was Grimaud. At the request of her husband, Antoinette reads the note aloud while he punctuates with ironical comment. The letter ends thus: "Tout à vous de coeur. Vicomte de Pontgri-

maud." Then the duke de Montmeyran places his mot. "Il n'est pas vicomte, il n'a pas de coeur, il n'a pas de Pont; mais il est Grimaud, sa lettre finit bien." The duke is doubtless thinking of a well known anecdote of the great revolution. The story goes that a prisoner gave his name before the tribunal as *Comte de Saint-Cyr*. One of the judges snapped out:

"Il n'y a plus de comte.
—Alors, de Saint-Cyr.
—Il n'y a plus de *de*.
—Saint-Cyr.
—Il n'y a plus de saints.
—Cyr.
—Il n'y a plus de *Sire*.
—Alors appelez-moi comme vous voudrez."

And an anonymous victim was sent to the guillotine.

The duke is one of the spokesmen of the author in the problem of reconciling old and new. He is a foil to the impetuous and obstinate Gaston, much as Verdelet is a foil to Poirier; he tempers with good sense and generosity his uncompromising friend. Gaston recalls the emigrés who had neither forgotten nor learned anything. He gave himself the trouble, as Figaro would say, to be born of illustrious ancestors. As he is out of sympathy with the Orleanist government, his punctilious dignity forces him to remain a parasite. Montmeyran, who is serving as a corporal of cavalry, can assume a somewhat detached manner. His experience in the army has broadened his point of view, and in the best of taste he can take a slightly bantering tone toward the traditions of the old régime. Gaston would have been incapable of recalling the anecdote. He is the champion of the unbending aristocracy, as Poirier is a pillar of the self-made bourgeoisie.

II

PAMPELUNE OR PAMPÉRIGOUSTE?

In Daudet's well-known story *La Mule du Pape* occurs the phrase "De Pampelune on en verrait la fumée." Other editions read "De Pampérigouste . . ." Which is the correct reading? Surely Pampérigouste is the more sonorous term and perhaps more appropriate in the mouth of a Provençal mule giving vent to gasconnades. I incline to think however that it is a revision. At any rate the reading Pampelune has something to be said in its favor. The colloquial "Je l'ai envoyé à Pampelune" is familiar. Perhaps Daudet found the Pampelune too commonplace for that reason. The expression is an old one. In *La Farce de Maistre Pathelin* (lines 340 ff.), we read: Pleust à Dieu, qu'il ne fist que courre Sans cesser jusque à fin de paye: Saint Jehan, il feroit plus de voye Qu'il n'y a jusque à Pampelune."

III

TWO TALISMANS

Managing Editor MODERN LANGUAGE JOURNAL:

In *Colomba* Miss Nevil gives Orso a scarab ring with the purpose of steeling him against the evil passions of his native land. She explains the hieroglyphics on the ring as signifying "la vie est une bataille." I have pointed out (*Modern Language Notes*, May 1918), that Mérimée refers to a similar Egyptian motto in his *Lettres à une Inconnue* (Vol. I, P. 8) and describes the symbols. The motto was surely a favorite one of Mérimée's. Miss Lydia's action is so natural as to leave no doubt as to its spontaneity. No "source" is necessary, and the following somewhat parallel incident is offered merely as one proof the more of Mérimée's penetrating psychology.

Among the few who dared to defy Richelieu was Mme de Chevreuse. Her long struggle with him recalls Mme de Staël and Napoleon, but perhaps the heroine of the Fronde needed even greater courage, for the cardinal never hesitated to send his enemies to the scaffold. Among her fellow-conspirators was the marquis de Châteauneuf, who owed everything to Richelieu. He fell in love with Mme de Chevreuse, gave himself to her interests and resisted the efforts of the cardinal to spread dissension between them. Mme de Chevreuse was the soul of the opposition,—her arch-enemy called her a "chef de parti,"—and in one of her letters to Châteauneuf whose fidelity she wished to assure during a forced separation she wrote: "Je vous conseille, ne pouvant pas encore dire que je vous commande et ne voulant plus dire que je vous prie, de porter le diamant que je vous envoie, afin que voyant cette pierre, qui a deux qualités, l'une d'être ferme, l'autre si brillante qu'elle paraît de loin et fait voir les moindres défauts, vous vous souveniez qu'il faut être ferme dans vos promesses pour qu'elles me plaisent, et ne point faire de fautes pour que je n'en remarque point." (Quoted by V. Cousin, *Mme de Chevreuse*, p. 106.)

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SOME REMARKS ON THE "LOGICAL SUBJECT" *de* IN FRENCH¹

Editor MODERN LANGUAGE JOURNAL:

It is astonishing how little help can be gained from most of our French grammars on the subject of the infinitive construction. To be sure, the infinitive offers more difficulties than any other point in French grammar; but there are some constructions of the

¹ See Tobler—*Vermischte Beiträge*, Vol. I, p. 5: *de* ein "logisches Subjekt" einführend.